



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

is a slow process; once formed, it exerts a restraining and guiding influence. This formation of a new habit depends on the will-power of the individual and of the nation. Prominent members of the society are constantly exerting their influence for gaining the co-operation of all branches of commerce and industry. Trade unions, public institutions, professions, and political parties are urged to adopt the approved German terms in their meetings and conventions. The army, navy, universities, the stage, the church, hotels, etc., are gradually replacing their mixed vocabulary by a new terminology. In order to extend the vocabulary, the journal offers prizes for the best substitutes of the rejected words. These must be simple, clear, and euphonious to be approved of by the society.

Mothers should try to instil the habit of correct speech when children are yet in the nursery. The schools should give a national education by devoting more time to the mother-tongue. Teachers and pupils should gain a deeper insight into the Teutonic character and speech by the study of Middle High German and by reading works of the sixteenth and seventeenth centuries. There is a fine collection of these almost forgotten writers, entitled *Neudrucke deutsher Literaturwerke des 16 ten und 17 ten Jahrhunderts*, by Dr. W. Braune, of Heidelberg.

The fatherland makes an appeal to all of her children who have settled on other shores, to remember their heritage, to spread German customs, German culture, and German language in their adopted homes. The German pioneers of the United States and their descendants have always been the foremost in responding to such appeals, and the paper pays the following tribute to the United States: "In America the ideas of Pestalozzi and Froebel are being carried out in the public schools; the kindergarten, physical culture, drawing, and singing are an outcome of these. Passing by a school building we may hear the familiar melodies of our popular songs. The school children are well acquainted with Grimm's *Märchen*, many of them being able to read them in the original. In the secondary schools, Miss Mary Burt's translation of the *Nibelungen Lied* is studied with much interest. The German legends are getting popular by the beautiful interpretations of Richard Wagner's operas."

In another column of the paper, we find a highly interesting review, by Professor Kern, of New York, of two remarkable books, the one, entitled *Das Deutschtum in America*, by Dr. Julius Goebel; the other entitled *Zwei Jahrhunderte deutschen Unterrichts in den Vereinigten Staaten*, by L. Viereck.

"EUPHORION," ZEITSCHRIFT FUR LITERATURGESCHICHTE

LYDIA M. SCHMIDT
University High School

The magazine *Euphorion* is edited by August Sauer, Leipzig and Vienna, and has appeared quarterly since the year 1894. As we read in the preface of Vol. I, the magazine is dedicated to the furtherance of the study of the history of

German literature after the closing Middle Ages. That of the older periods of Germany and the literature of other countries are, however, not to be entirely disregarded.

Euphorion aims to consider literature in relation to the entire national development to politics, and culture history, theology and philosophy, music and the plastic arts. Ästhetic, philosophical, linguistic, stylistic, and metrical investigations are to appear in its pages, and through the discussion of method it is hoped research may be carried on with greater accuracy and clearness.

The development of German literature up to the present time is to be discussed. But the classical period of Germany as the foundation of German culture is to receive the most attention and the study of this literature, the striving to comprehend these great minds and their works, is to be the primary purpose of the magazine.

With slight deviations, this course has been followed. Perhaps the treatment of modern literature in proportion to that of the classical period has received somewhat more attention, especially during the last year, than was to be expected from the program outlined here. The articles, though on a scientific basis, are popular in the best sense of the word, and are of interest to the general reading public as well as to the scholar.

Reviews of important new books, written by specialists, constitute one of the prominent features of the magazine. Short reports of books and essays not easily obtained in Germany, as North American, Slavic, Hungarian, and Italian works, are also published.

The magazine is accordingly divided into four parts: (1) essays of a general character; (2) miscellaneous articles, consisting of researches, sources, and new communications, such as letters, diaries, and texts; (3) reviews and reports; (4) a bibliography of magazines and books.

Two book reviews—Paul Heyse's *Jugenderinnerungen und Bekenntnisse* third edition, 1900), reviewed by Harry Mayne, and Lothar Rudolf's book entitled *Henrik Ibsen* (1902), reviewed by Richard Meyer—and the article “*Sappho-Probleme*,” by O. E. Lessing, may be considered representative of the magazine.

Harry Mayne's review is a bit of very interesting reading matter written in that story-telling vein which is said to be characteristic of the book itself; and that of Richard Meyer is an example of the more searching, scholarly reviews in which the magazine abounds.

The article by Lessing is a critical essay of considerable interest. He begins his article by quoting contradictory statements of Grillparzer concerning *Sappho*, and then shows that these remarks correspond to inconsistencies in the drama. He analyzes the drama, points out the incongruities, and maintains that they are caused by a change of plan on the part of the author. Grillparzer, he says, began to write a *Künslerdrama*, but sickness interrupted him, and when he took up the work again he found himself in a different mood and did not carry his first plan out to its logical conclusion. The *Künslerdrama* became a love-drama. The new plan, however, was not organically carried out, since the original plan appeared

again toward the close. The catastrophe is not motivated, and the drama is not an organic whole.

Space will not permit a detailed account of Lessing's criticism, but in the main it is as follows: Lessing says that in the *Künstlerdrama* everything must be founded on psychologic necessity. If Grillparzer wanted to portray the conflict between art and life, he should have made Sappho herself responsible for the separation from Phaon. There is no place for accident or whim in a drama of this kind. Grillparzer, says Lessing, has not conceived his problem deeply enough. He gives Sappho no opportunity to measure herself with the real forces of life. What might have been her fate, he asks, if she had been placed among people who were her equals, who admired, loved, and understood her? Here Lessing with great acumen detects the real defect in the drama, and the utter inability of Phaon and Melitta to pose as Sappho's antagonists. Lessing maintains that Grillparzer has not given dramatic expression to the conflict between life and art in *Sappho*, and that when this conflict is treated at all it is only in lyrical form.

The essay is of interest because it affords us a glimpse into the workmanship of the author, and also because it is typical of the articles favored by *Euphorion*—those in which trained scientific and literary criticism is brought to bear on the subject in hand.

NEUPHILOLOGISCHES CENTRALBLATT

THERESA DILLON

It is my task briefly to review the contents of *Neuphilologisches Centralblatt, Organ der Vereine für neuere Sprachen in Deutschland*. The journal is published in Hannover by Dr. W. Kasten. The aim of these societies is "to bring forward for general discussion among their members such educational problems as are best suited to keep teachers in close touch with the improved methods of language-teaching."

Before noticing any particular article, I should like to direct your attention to the many-sidedness of this journal. In the field of literature one finds exhaustive reviews of the more important new publications, together with critical studies of the works of old masters, evincing profound scholarship. Teachers in secondary schools will be attracted to the articles on methods which appear frequently in these columns. These articles are written by men engaged in actual teaching, who examine carefully new methods commending only those which are pedagogically sound. Several pages are devoted to the announcement of new works in the whole field of modern-language teaching. Short but thorough reviews are given of the most important books. The teacher who wishes to spend his vacation in professional study will find in this journal the announcement of the various vacation and extension schools (*Fortschreibungsschulen*), and a short but comprehensive plan of the courses they offer.